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tation, as Mr. Corbin points out—and that it rapidly grew to be the conventional point of view. There is a good deal of this sort of thing throughout the literature of the Eighteenth Century, where it plays a part worth noticing in the Romantic Reaction. Mr. Corbin has pointed out several of the mad-scenes in Elizabethan literature which are important material in the study of this topic. My observations include the following: Greene's *Orlando Furioso* (see especially in ed. Dyce, London, 1861, pp. 99 n., 100, 104-106—the effect striven for is very mixed, but the fantastically comic is obviously one of the elements); Marlowe's *First Part of Tamburlaine*, act v, scene ii (ed. Bullen, i, 97—where the effect to us moderns at least is bloody and sombre; indeed, Was Marlowe likely to design it otherwise?); Lyly (?), *The Woman in the Moon*, act v (ed. Fairholt, vol. ii, pp. 199 f.—this is a "piteous lunacy," but the intention is satiric); Webster, *The White Devil* (in the part of Cornelia, with its obvious reminiscences of Shakspeare), and the sufficiently noted dance of madmen in *The Duchess of Malfi* (commented upon by Mr. Corbin); Middleton's *Changeling* (similarly noted); Ford's *The Broken Heart*, iv, sc. ii (intention pathetic); Jonson, *The Alchemist*, act iv, sc. iii (a bit of feigned lunacy), and in *Bartholomew Fair*, the part of Trouble-all (a comic madman); Dekker's *First Part of the Honest Whore*, act v, sc. ii (note that the visitors to the madhouse first laugh at the "first madman's" ravings, but are rebuked for it—"Do you laugh at God's creatures?"—; then they comment, "A very piteous sight"); Shirley's *The Cardinal*, act v, sc. iii (feigned madness?—the treatment is serious); Kyd's *Spanish Tragedy* (Hazlitt's Dodsley, v, 56 f., 94 f., 106 f., 130 f.; cf. p. 164). Massinger's *A New Way to Pay Old Debts*, act v (Sir Giles Overreach); Fletcher's *The Pilgrim*, act iii, sc. vii, act iv, sc. iii, act v, sc. v (here we have the interior of a madhouse, which the Pilgrim is taken to see as one of the sights of the city. He is promised the view of fancies and gestures—

"Some of pity,
That it would make you melt to see their passions;
And some as light again, that would content you."

Fletcher's *The Noble Gentleman*, I, sc.iii, iii,

sc. ii, iv, sc. iii, v, sc. i (in the part of Chatilion, "a gentleman mad for love"); Fletcher's *The Nice Valor*, or *The Passionate Madman*, passim; and *The Two Noble Kinsmen*, iii, sc. iv, v, sc. i, iii, v, sc. ii (the Jailor's daughter running mad for love of Palamon is welcomed by the morris-dancers as one who will make their fortunes. She joins their dance before the Duke. The pathos of her state is accentuated, though somewhat bizarrely). See also Campion's *The Lords' Masque* (ed. Bullen, pp. 192 f.—*Mania, the goddess of Madness*, the dance of the *Twelve Frantics*, etc.). Outside of the drama an interesting burlesque treatment of insanity is to be found in Anthony Scoloker's (?) *Daiphantus, or The Passions of Love, Comical to read, But Tragical to Act*, London, 1604 (reprinted in Arber's *English Garner*, vol. vii pp. 379 f.). In the mock-dedication the author pretends that such a poem as his ought to be

"like friendly *Shake-speare's* Tragedies, where the Comedian rides, when the Tragedian stands on tiptoe. Faith, it should please all, like Prince *Hamlet*! But, in sadness, then it were to be feared, he would run mad. In sooth, I will not be moonsick, to please! nor out of my wits, though I displease all!"

See also pp. 408-9, where Daiphantus runs mad for love.

"TASSO he finds, by that of HAMLET thinks,
Terms him a madman, then of his ink horn drinks!"
.... "Puts off his clothes! his shirt he only wears!
Much like mad HAMLET, thus, as Passion tears!"

The satirical intent here is obvious. But did the audience of Shakspeare's *Hamlet* find cause for merriment in the supposed madness of the part? Did Hamlet, in order to give the groundlings a fit of mirth and thus "please all," "run mad"?

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GROOVY.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Professor Brander Matthews calls attention in your issue of December, 1895, to the words *groovy* and *grooviness*, which he ranks as Briticisms; but I am sure that many of us have suffered the dint of these words afar from British soil. A particularly delicious

use of *groovy* occurs repeatedly in a college catalog, so-called, published in 1892 by Cecilian College, Cecilian P.O., Hardin Co., Kentucky. I do not, of course, assert that *groovy* can be found in any reputable American magazine; the words quoted below are those of the "Cecilian" school-master, who was born and bred in Kentucky.

"If teachers want to know how to do all this, instead of smelling along after the books, let them come to Cecilian, and learn to leave off their old granny methods and *groovy* ways, and come to the front."

E. H. LEWIS.

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A CORRECTION.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In Prof. Henneman's otherwise accurate account of the paper read by me at the Yale meeting, there is one slip which I must hasten to correct.

It is to be found in your issue of February, column 69, about two thirds down the column, and reads thus:

"The sense-power of most persons is obtuse. This obtuseness is Anglo-American, generally, but it is essentially American; there is an impatience at etiquette and at all form, and one personally resents correction as one would a slur."

This makes me say something unpleasantly like nonsense. Why should I assert that "the sense-power of most persons is obtuse"? What I did assert was:

1. That the *sense of form* is not acute in the Anglo-American race in general;
2. That this obtuseness is aggravated in the American race by the spirit of democracy;
3. That this obtuseness manifests itself, in our writing, as an impatience of correction. Our young men resent correction, as if it were a slur, an infringement upon their right to say what they please as they please.

J. M. HART.

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WRITTEN TRANSLATION OF FRENCH AND GERMAN IN TEACHING ENGLISH COMPOSITION.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In common with others who had the

pleasure of listening to President Hart's address before the Modern Language Association at its recent meeting in New Haven, I was much interested by his able presentation of the question now receiving general attention; namely, the remedy for the unsatisfactory work of secondary schools in preparatory English. While I am not qualified to speak as a teacher in secondary schools, I have had some experience with the product of those institutions, conditioned college students.

English, French and German are almost invariably neglected for what the schools seem to think the determining qualifications for admission: Greek, Latin and Mathematics; or Natural Sciences and Mathematics, as the case may be. Three-fifths of the students conditioned in German or French are conditioned in English as well, and I believe that in the proper study of the "Modern Languages" lies the remedy for defective English. If a teacher beginning work with a student conditioned in German, for example, will make it his first business to ascertain how much English the boy knows, he will often find that he has failed in translation largely because he is unable to use his own language.

The best remedy for this condition of things I have found to be written translation of narrative prose. The work must be done as carefully with respect to writing good English prose as to making a faithful translation. The logical relation of clauses, the emphatic position of words and phrases in the two languages must be understood, and accurate punctuation must be insisted upon. For how can a beginner render an involved German sentence without a careful observance of the various marks, both in the original and in his translation? This work may be made of incalculable value in the discrimination of synonyms. Especially is the student taught the correct use of adjectives, usually his weakest point. These things cannot be accurately observed and corrected except in a written exercise, and hence a part of the work should be presented in this form.

The importance of oral translation and of sight-reading are not forgotten. After a few weeks' practice in written translation a decided improvement appears, and more than